A PILGRIM ARTIST IN PALESTINE

TIBERIAS
looking South

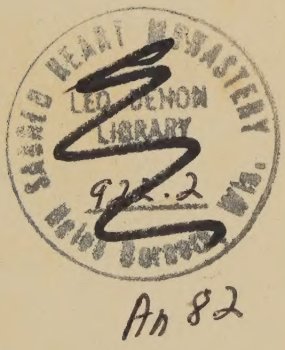
Here is a view of the picturesque old city of Tiberias, with dirty, crowded, and often very smelly streets, its palm-trees, mosques, and innumerable synagogues, for the Jews form the majority of the population. Just to the left of the minaret rising up above the houses will be noticed the village of Hammath, famous for its hot baths. At one time Tiberias seems to have extended as far as here, the Græco-Roman city having more than once been destroyed by violent earthquakes. The sketch was made from the roof of the Casa Nova (Pilgrims' Hospice) on a hot afternoon in early summer, and gives an impression of the burnt-up colouring of the Palestinian landscape that is so typical, except during the spring months.

TIBERIAS, LOOKING SOUTH

A PILGRIM ARTIST IN PALESTINE

by

PETER F. ANSON



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London *and* Southampton

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To

HARRY W. WALLACK

MY FELLOW PILGRIM

IN PALESTINE

MAY, 1929

FOREWORD

Two years ago I spent a month sketching in Palestine. I returned home with portfolios filled with drawings. Friends looked over them and said, "Surely you're going to have them published, aren't you?" I replied in the negative, maintaining that there were already far too many books about the Holy Land, good, bad, and indifferent, encumbering the shelves of libraries, and that I was certainly not going to be responsible for yet another. But these innumerable friends both in Europe and America have been so importunate that, for the sake of peace, I have reluctantly yielded to their demands, and hope they will now be satisfied with the selection of sketches that I have collected for their benefit.

My thanks are due to the editors of the *Universe*, *Toilers of the Deep*, and the *Sign* (U.S.A.) for permission to reproduce certain drawings which have appeared in their respective publications.

P. F. A.

Bp

DISTANT VIEW OF JERUSALEM
from near Bethlehem

This sketch of Jerusalem was made from a hill near the village of Beit-Jâlah that lies about two miles to the west of Bethlehem. It gives a good idea of the surrounding landscape, with its bare, rolling hills, vineyards, and olive-groves, and occasional cypress-trees that are reminiscent of Italy, especially Southern Tuscany. Beit-Jâlah is an entirely Christian village, with several convents and churches belonging to both the Latin and Greek Orthodox rites.

It will be noticed that the vines are trailing over the ground, and not supported on stakes or poles as in most European countries. The inhabitants of Palestine maintain that this prevents the blossom of the vines being destroyed by the heavy hailstorms that occur in the spring. The vineyards are generally enclosed with low stone walls, to prevent the dogs, foxes, and jackals from eating the fruit when it is ripe.

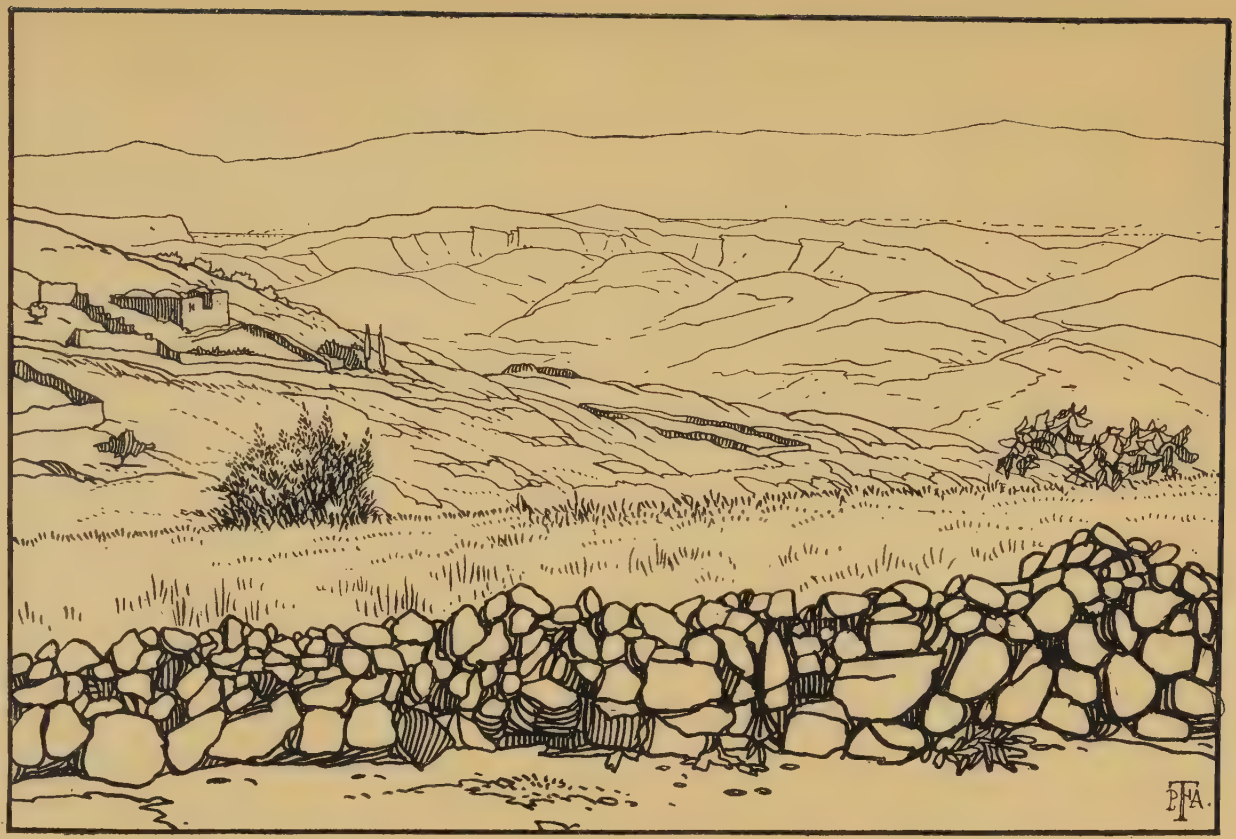
PFA

DISTANT VIEW OF JERUSALEM
FROM NEAR BETHLEHEM

VIEW FROM THE MOUNT OF OLIVES

There is a wonderful panorama in every direction from the summit of the Mount of Olives. This drawing gives an impression of the view that lies eastward towards Jericho and the Dead Sea, beyond which, nearly thirty miles away, are the mountains of Trans-Jordania.

I made this sketch on the morning of Ascension Day, not very far from the mosque which stands on the traditional spot where Our Lord, having led His disciples out of Jerusalem, was carried up into heaven. It is one of the most impressive views in a land of vast panoramas, not only because of the scene itself, but on account of the historical associations connected with every detail of the landscape.



VIEW FROM THE MOUNT OF OLIVES

THE GARDEN OF GETHSEMENE

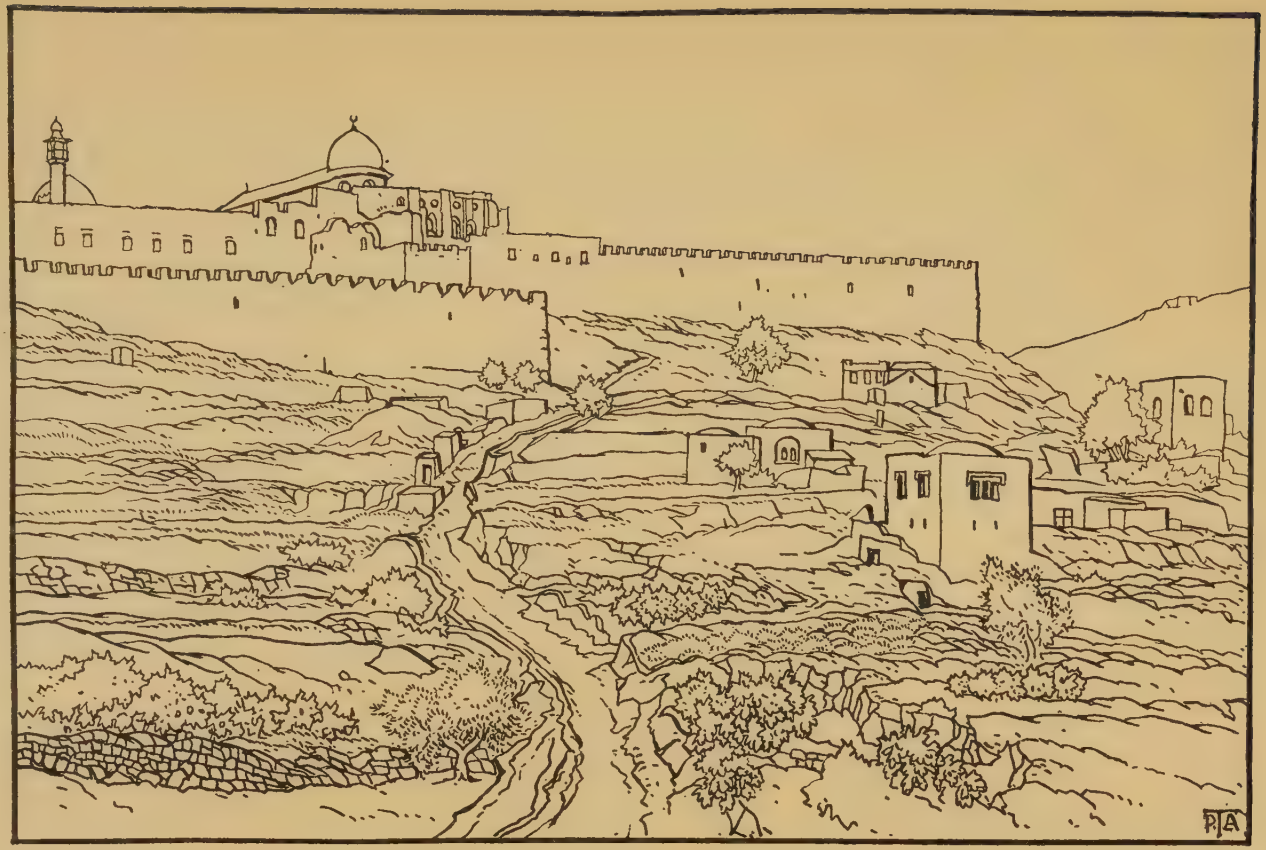
This is one's impression of the so-called Garden of Gethsemene (in reality, a series of gardens enclosed by high walls) as one comes out from the city of Jerusalem by the gate of St. Stephen. In the middle distance is the new church of the Agony of Our Lord, built on the site of the fourth-century Christian basilica of this name, whose foundations were discovered in 1891. It belongs to the Friars Minor, who also have charge of the Latin Garden of Gethsemene, that lies to the left of the basilica in the drawing.

The curious domed building, higher up the Mount of Olives, is the Russian church of St. Mary Magdalene, built in 1888. Beyond this again is the Carmelite convent of the Pater Noster.

THE GARDEN OF GETHSEMENE

THE WALLS OF JERUSALEM
AND THE MOSQUE OF EL-AKSA

This drawing was made from a spot just above the pool of Siloe, and shows a view of the walls on the south side of Jerusalem, above which rise up the domes of the mosque of El-Aksa, formerly the church of the Presentation of Our Lady, adjoining which was a great monastery of the Knights Templar and the palace of the Latin kings of Jerusalem. Within the angle of the wall to the right of the sketch are some vast underground cellars, probably part of the foundations of the temple built by Soloman over three thousand years ago.


P|A

THE WALLS OF JERUSALEM AND THE MOSQUE OF EL-AKSA

THE BROOK KEDRON

TOMBS OF ABSALOM AND THE PROPHETS

It is pleasant to escape from the crowded streets of Jerusalem into the silence of the valley of Jehosaphat, where one may sit for hours without meeting anybody except an occasional shepherd or goatherd.

This sketch was made from a spot not very far from the tombs of St. James and Zacharias, just before one gets to the village of Siloe, where most of the houses are built of ancient Jewish tombs, cut in the face of a rocky cliff.

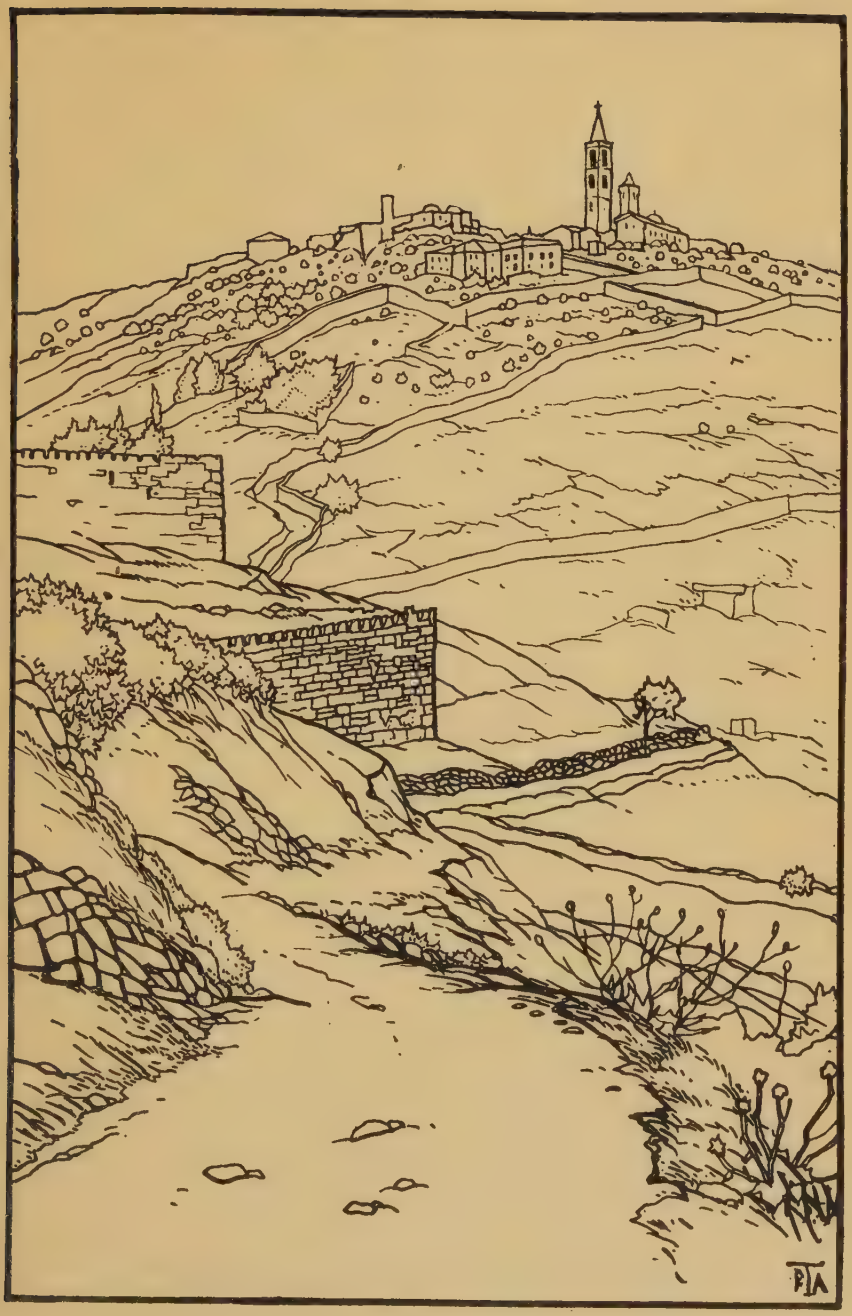
The curious-looking monument beyond is the so-called tomb of Absalom. It is said that whenever a Jew passes by this tomb he never fails to cast a stone at it, in memory of the disobedience of Absalom to his father, King David.

THE BROOK KEDRON, TOMBS OF ABSALOM AND THE PROPHETS

MOUNT OF OLIVES
from Mount Sion

On the left of the drawing are the southern walls of Jerusalem, beneath which is a path that leads from Mount Sion down into the valley of Jehosaphat, and which is probably the route taken by Our Lord and His disciples on their way to Gethsemene after the Last Supper.

In the distance can be seen the slopes of the Mount of Olives, surmounted by a Russian church with a conspicuous campanile. The Mount of Olives really consists of three distinct heights; the centre one, some 2,650 feet above the sea, being the traditional site of the Ascension. To-day the slopes of the mountain are almost bare of vegetation, but in the Old Testament we read that they were covered with pines, myrtles, and palms, as well as olive-groves.



MOUNT OF OLIVES
FROM MOUNT SION

VIA CRUCIS

First Station : Jesus is condemned to Death

From the earliest days of Christianity it has been the custom of pilgrims to the Holy Land to increase their devotion to the Passion of Our Lord by following in spirit the traditional route followed from the pretorium to Calvary. During the course of centuries certain definite spots have been fixed upon as being the actual places where the various events in the Sacred Passion took place, and after nineteen hundred years these stations have been officially approved as a definite form of devotion, their number being fixed at fourteen. Nine of these stations record incidents related in the Gospels. The other five, i.e. the three falls of Our Lord, His meeting with His mother, and the incident of St. Veronica, are traditional.

On the left of this drawing will be noticed a high wall within which is the courtyard of the fortress of Antonia. From the fourth century there has been an almost unbroken tradition that this was the site of the tribunal of Pilate, where Our Lord was condemned to death. To-day the buildings are used as barracks. Here it is that the pilgrim makes the first station of the Via Crucis, either within the courtyard of the buildings or against the old wall which I have shown in this drawing. The church with the three domes, in the middle of the picture, is that of the chapel of the Condemnation. The buildings to the right are the International Franciscan College of the Flagellation.

1929
PFA

VIA CRUCIS

FIRST STATION: JESUS IS CONDEMNED TO DEATH

VIA CRUCIS

Second Station: Jesus is laden with the Cross

After leaving the inner courtyard of the fortress of Antonia, which occupies the site of the tribunal of Pilate, the pilgrim making the Way of the Cross turns to the right and enters the courtyard of the Franciscan Convent by the gateway which was shown in the last drawing.

A few yards to the left stands the chapel of the Imposition of the Cross, restored and rebuilt a few years ago.

For many centuries previously it had been the custom to make the second station in the street outside, on the spot I have drawn, which also depicts the so-called Arch of the *Ecce Homo*, from a tradition that it was here that Pilate stood when he pronounced the words, "Behold this man."

But it would seem more probable that this archway across the road is merely one of the gateways of the old fortress. To the right of the arch is the entrance of the Convent of Our Lady of Sion, the church of which has been partly built with stones from the gateway of the pretorium of Pilate.

1929
PA

VIA CRUCIS

SECOND STATION: JESUS IS LADEN WITH THE CROSS

VIA CRUCIS

Third Station : Jesus falls the first time

After leaving the *Ecce Homo* Arch the street slopes down into the Valley of El-Wad.

Excavations made in the roadway have revealed the existence of a still older street going in this same direction, and which would date from long before the time of Christ.

A few minutes' walk brings us to the Austrian hospice (the building behind the trees in the background on this drawing).

We then turn sharp to the left, and notice a broken column built into the wall of the little chapel that fills the centre of the sketch.

From the latter part of the thirteenth century this cross-road has been regarded as the probable spot where Our Lord fell under the weight of His Cross, and several pilgrims in the fourteenth century refer to it as the " place where Jesus, exhausted, rested a little."

VIA CRUCIS

THIRD STATION: JESUS FALLS THE FIRST TIME

VIA CRUCIS

Fourth Station: Jesus meets His afflicted mother

A few yards beyond the little chapel shown in the last drawing, and on the same side of the street, is a gateway leading into a courtyard. It contains a chapel belonging to the Armenian Catholics, dedicated to Our Lady of the Spasm.

For over 700 years this has been looked upon as the place where Our Lord met His afflicted mother on His way to Calvary.

Some years ago, during excavations beneath the chapel, there was discovered a mosaic pavement which may date from as early as the seventh century.

In the centre of this mosaic are two little shoes or sandals, pointing north-west.

They would seem to indicate the traditional spot upon which Our Lady stood when her divine Son passed by. The fourth station is generally made in the street outside the courtyard just in the foreground of my sketch.

1929
PFA

VIA CRUCIS

FOURTH STATION: JESUS MEETS HIS AFFLICTED MOTHER

VIA CRUCIS

Fifth Station : The Cross is laid upon Simon of Cyrene

Continuing along the street, shown in the last drawing, as far as the archway surmounted by a low cupola, we then come to a street turning off to the right. At the crossing is a small two-storied chapel—the building shown in the centre of this sketch. It belongs to the Friars Minor, and stands on the traditional spot where the cross was laid upon Simon of Cyrene, as is recorded in the 23rd chapter of St. Luke's Gospel : " And as they led Him away they laid hold of one Simon of Cyrene, coming from the country, and they laid the cross on him to carry after Jesus."

From as far back as the year 1187 this spot has been pointed out as where the event took place.

It has a historic interest as being the probable site of the first Franciscan monastery in Jerusalem.

VIA CRUCIS

FIFTH STATION: THE CROSS IS LAID UPON SIMON OF CYRENE

VIA CRUCIS

Sixth Station: Veronica wipes the face of Jesus

After leaving the little chapel shown in the drawing of the fifth station, the street climbs up the opposite slope of the Valley of El-Wad.

At a distance of about eighty yards we come to a dark archway, built over the street, with a dwelling on the top of it, as will be seen in this sketch. On the left-hand side (just in that black shadow) is a doorway giving access to a chapel belonging to the Greek Melchites.

Archæologists state that this is certainly part of a house that dates to the pre-Christian times. Tradition has located it as being the home of St. Veronica, the wife of a Roman officer, who, according to the old legend that has received the approval of the Church, came out from her house when Our Lord was passing by and wiped His face, all covered with blood and dust, with a linen cloth, upon which was left the imprint of His features.

VIA CRUCIS

SIXTH STATION: VERONICA WIPES THE FACE OF JESUS

VIA CRUCIS

Seventh Station : Jesus falls the second time

The street continues to climb the hill, and, after about fifty yards or so, we arrive at what is one of the busiest and most crowded corners in Jerusalem, a strange, dark, dirty, and often evil-smelling spot, entirely characteristic of the East, with its tunnel-like streets filled with booths and stalls. This would seem to be the site of the former Gate of Judgment referred to in the Old Testament. It is here that Catholic tradition would place the second fall of Our Lord, an event not recorded in the Gospels, but held for many centuries as a pious belief. In the shadowy blackness of the right foreground of this drawing is the entrance to a small chapel.

It contains part of a column of red marble, which may belong to the old gateway that formerly stood here.

VIA CRUCIS

SEVENTH STATION: JESUS FALLS THE SECOND TIME

VIA CRUCIS

Eighth Station: Jesus speaks to the daughters of Jerusalem

Having left the dark archway underneath which is situated the seventh station of the Via Crucis, we turn sharp to the right.

Within a few yards we reach the traditional place where Our Lord met the group of women to whom he said : " Daughters of Jerusalem, weep not over Me, but weep for yourselves and for your children " (Luke xxiii. 28).

From the fourteenth century it has been supposed that this incident took place somewhere about this spot, which, at the time of Christ, was outside the walls of the city in the country.

The building on the right at the top of the flight of steps is the German Protestant hospital belonging to the Order of St. John of Jerusalem.

VIA CRUCIS

EIGHTH STATION: JESUS SPEAKS TO THE DAUGHTERS OF JERUSALEM

VIA CRUCIS

Ninth Station: Jesus falls the third time

The Via Dolorosa is here blocked by the great buildings of a Greek convent, at one time the monastery of the Canons of the Holy Sepulchre.

It is therefore necessary to retrace one's steps as far as the seventh station, then turn to the right along the crowded, tunnel-like street shown in that drawing, until we reach a flight of steps on the right.

We climb these, follow a narrow winding alley, and eventually reach the spot shown in this sketch. Since the fourteenth century it has been regarded as the place where the traditional third fall of Our Lord occurred, and the spot is marked by the broken shaft of a column let into the wall, just beside the two steps on the left. The doorway in the middle of the picture leads into the Coptic convent. The apse of the basilica of the Holy Sepulchre is shown to the left.

PTA

VIA CRUCIS

NINTH STATION: JESUS FALLS THE THIRD TIME

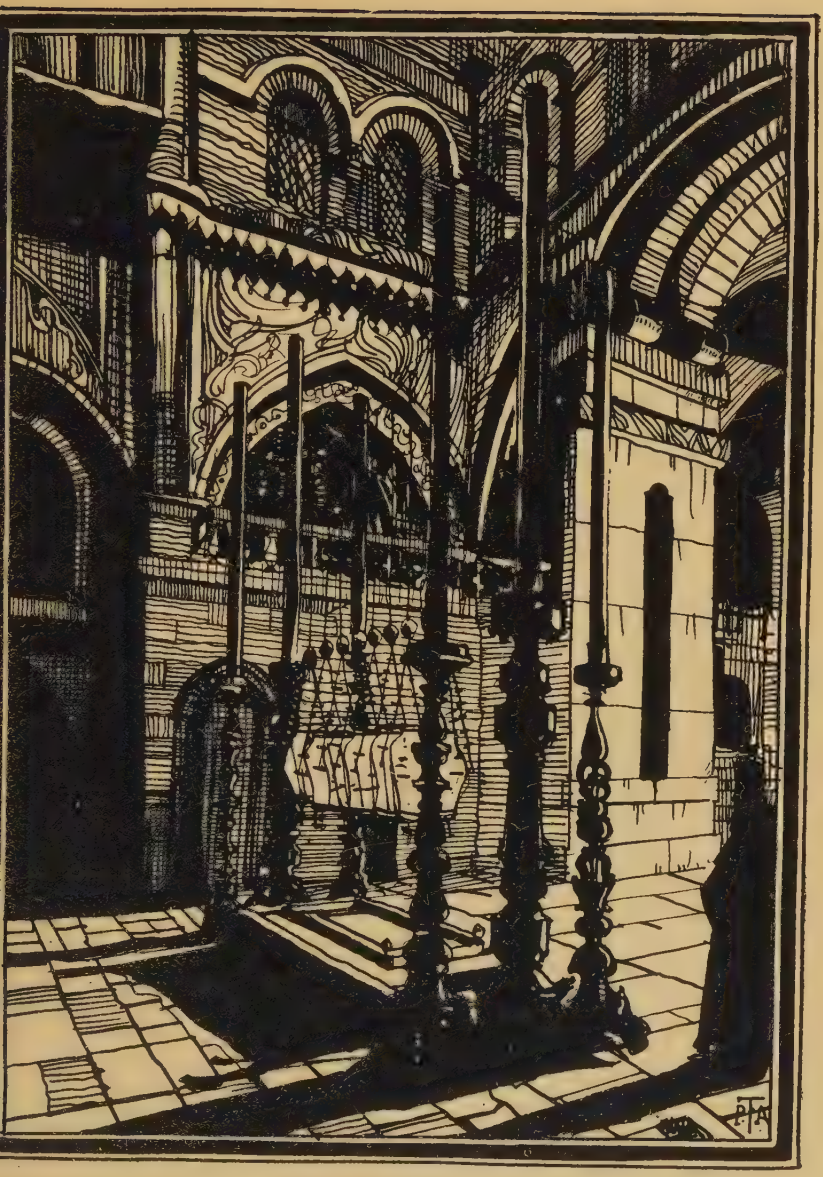
VIA CRUCIS

Tenth Station: Jesus is stripped of His garments

Unless we take a short cut through the buildings of the Abyssinian monastery, not usually open to the public, it is now necessary to go back again as far as the flight of steps mentioned in the last notes. From there we keep on to the right, passing the new German Protestant church and the bazaars of Muristan until we reach the door which leads into the courtyard of the Basilica of the Holy Sepulchre.

Immediately to the right on entering the church is a flight of stone steps (shown in this drawing) which leads up to the summit of Golgatha.

The actual rock of the hill has been cut away on three sides in order to enclose it within the buildings of the Church of the Holy Sepulchre. The accompanying sketch was made looking up towards what would be the west side of Calvary, the place of the Crucifixion, etc., being in the shadow at the back of the archway in the middle. In the foreground is shown the Stone of Anointing. The place where Our Lord was stripped of His garments is commemorated at the top of the steps already mentioned.



VIA CRUCIS

TENTH STATION: JESUS IS STRIPPED OF HIS GARMENTS

VIA CRUCIS

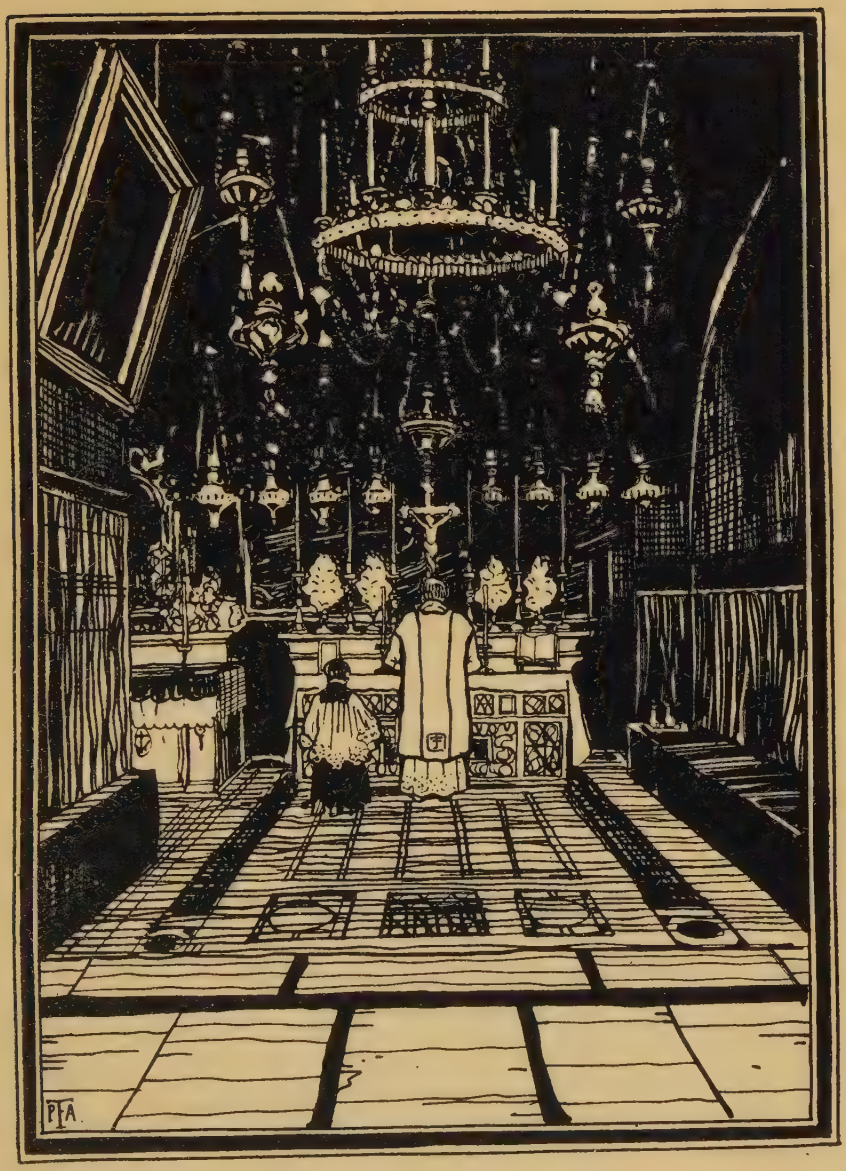
Eleventh Station: Jesus is nailed to the Cross

Having climbed up the stone steps which lead to the summit of Golgatha, we find ourselves in the south of the two naves or chapels which now cover the surface of what was once a rocky mound.

Here is the place where Our Lord was nailed to the Cross—the eleventh station of the Via Crucis. In the dim shadow behind the altar, which belongs to the Latin Catholics, is a painting representing the Crucifixion.

The openwork altar of silver and bronze was originally made to cover the Stone of Anointing which appears in the foreground of the last drawing.

To the left will be noticed the altar of the Stabat Mater, the thirteenth station, which also belongs to the Catholics of the Latin Rite.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VIA CRUCIS

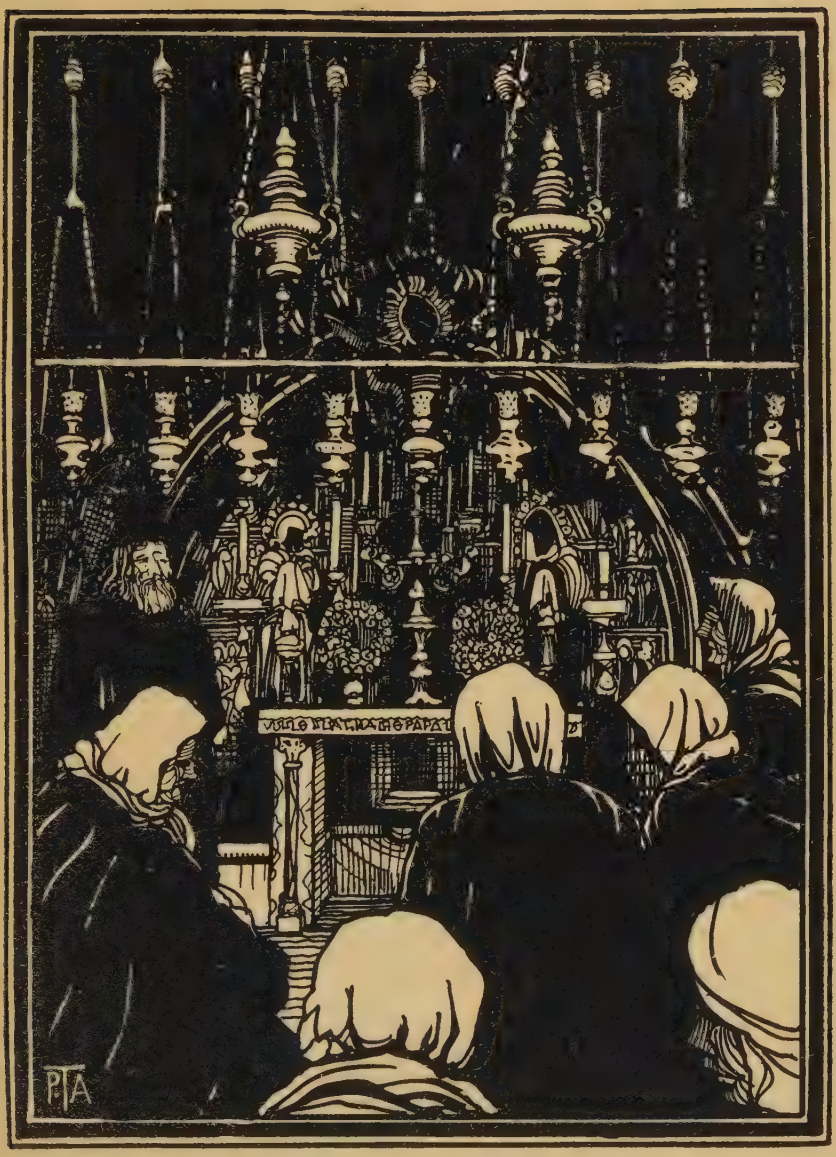
ELEVENTH STATION: JESUS IS NAILED TO THE CROSS

VIA CRUCIS

Twelfth Station : Jesus dies upon the Cross

To those who have never been to Jerusalem, this drawing may seem to be nothing more than a confused muddle, and they will probably be unable to make out what it represents.

But such is Calvary to-day—a strange, dark chapel belonging to the Orthodox Greeks, crowded with candlesticks, ikons, and lamps, about as unlike the popular conception of a place called " Golgatha, nigh to the city," as would well be imagined. Beneath the columns which support the altar is a silver disc marking the place in which the Cross was fixed. To the right of the altar the rock is left bare so as to show a cleft, said to have been made at the time of the Crucifixion (Matt. xxvii. 51). The place where the crosses of the two thieves stood is also indicated to pilgrims.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VIA CRUCIS

TWELFTH STATION: JESUS DIES UPON THE CROSS

VIA CRUCIS

Thirteenth Station: Jesus is taken down from the Cross

The thirteenth station of the Via Crucis, which records how Our Lady received the body of her divine Son into her arms after the Crucifixion, is made in front of the altar of the Stabat Mater.

It stands under the archway between the Greek altar on Calvary (twelfth station) and the Latin altar (eleventh station). Tradition would here locate the spot where Our Lady stood with St. John, St. Mary of Cleophas, and St. Mary Magdalene during the three hours when her Son hung on the Cross, and where she heard the words, " Woman, behold thy Son. . . . Behold Thy mother " (John xix. 26–27).

The altar of the Stabat Mater, above which stands the image of Our Lady of Calvary, is the exclusive property of the Catholics of the Latin Rite.

PFA

VIA CRUCIS

THIRTEENTH STATION: JESUS IS TAKEN DOWN FROM THE CROSS

VIA CRUCIS

Fourteenth Station: Jesus is placed in the Sepulchre

From the summit of Golgatha we must now descend to the level of the main floor of the basilica to the rotunda, under whose dome stands the small rectangular building which encloses the actual tomb of Our Lord.

The accompanying sketch is made from the little vestibule to the Holy Sepulchre, called the Chapel of the Angel. The curious square pedestal, shown in the foreground, contains a stone said to have closed the door of the rock tomb of Christ and which was rolled away at the Resurrection. The low doorway in the middle of the drawing, only four feet high, gives access to the Sepulchre itself.

This consists of a narrow chamber, seven feet high by four feet wide. There is just room for a priest to say Mass on an altar placed over the stone slab upon which rested the Body of Our Lord from His burial until His rising from the tomb on Easter morning. It is here that one makes the last of the fourteen stations of the Cross.

VIA CRUCIS

FOURTEENTH STATION: JESUS IS PLACED IN THE SEPULCHRE

RACHEL'S TOMB
near Bethlehem

Just on the outskirts of Bethlehem, to the right of the main road, is this little square building surmounted by a cupola, one of the most ancient shrines in the world, which for several thousand years has been venerated by Jews, Mohammedans, and Christians as the Tomb of Rachel. It is just an ordinary-looking house, rather neglected and uncared-for, standing beside a dusty road with olive-groves stretching away beyond, with the hills of Judea to the south. The Holy Family and the Magi must have passed by this spot on their way to Bethlehem. Within the tomb itself is a rough stone worn smooth with the kisses of Jewish women for centuries. It is a strange sight to watch these women, old and young, weeping real tears and wailing as they prostrate themselves over this stone that marks the grave of Rachel "in the way to Ephrath, which is Bethlehem" (Gen. xxxv. 16, 19).

P.F.A. 1929

RACHEL'S TOMB, NEAR BETHLEHEM

VIEW OF BETHLEHEM
from the Salesian School

I made this drawing one evening in May from the roof of the Salesian School, and it gives a good idea of what modern Bethlehem looks like. I say " modern " Bethlehem, for both the road in the middle of the picture and many of the buildings are of post-war construction.

The curious little belfry on the roof of the house in the foreground belongs to the Greek Catholic Church, and is very typical of Palestine. The actual Basilica of the Nativity, built over the grotto in which Our Lord was born, can be easily distinguished by the three crosses on the roof.

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VIEW OF BETHLEHEM FROM
THE SALESIAN SCHOOL

BETHLEHEM
from near the Shepherds' Field

This drawing gives an impression of the city of Bethlehem (or, to be more correct, the spur of the hill upon which the Convent of the Nativity is built, for the city itself lies hidden) taken from near the Shepherds' Field. A day or two before I made this sketch the field in the foreground was covered with ripe barley. Not far from here also took place that gracious idyll described in the second chapter of the Book of Ruth, where we read how the wealthy and prosperous Boaz noticed the poor widow Ruth gleaning in his fields after the reapers had gone, and how he eventually married her and thus became an ancestor of the Messiah.

As will be seen from the sketch, there is nothing strikingly picturesque or remarkable about the scene : just a quiet, tranquil landscape made up of cornfields, olive-groves, and fig-trees scattered here and there. But it is in these pleasant surroundings of Bethlehem, that so few tourists or pilgrims have time to visit in their hurried rush to " do " all the more conventional and orthodox sights under the direction of some professional guide, that the artist learns most about the ageless spirit of the birthplace of Jesus.

RTA

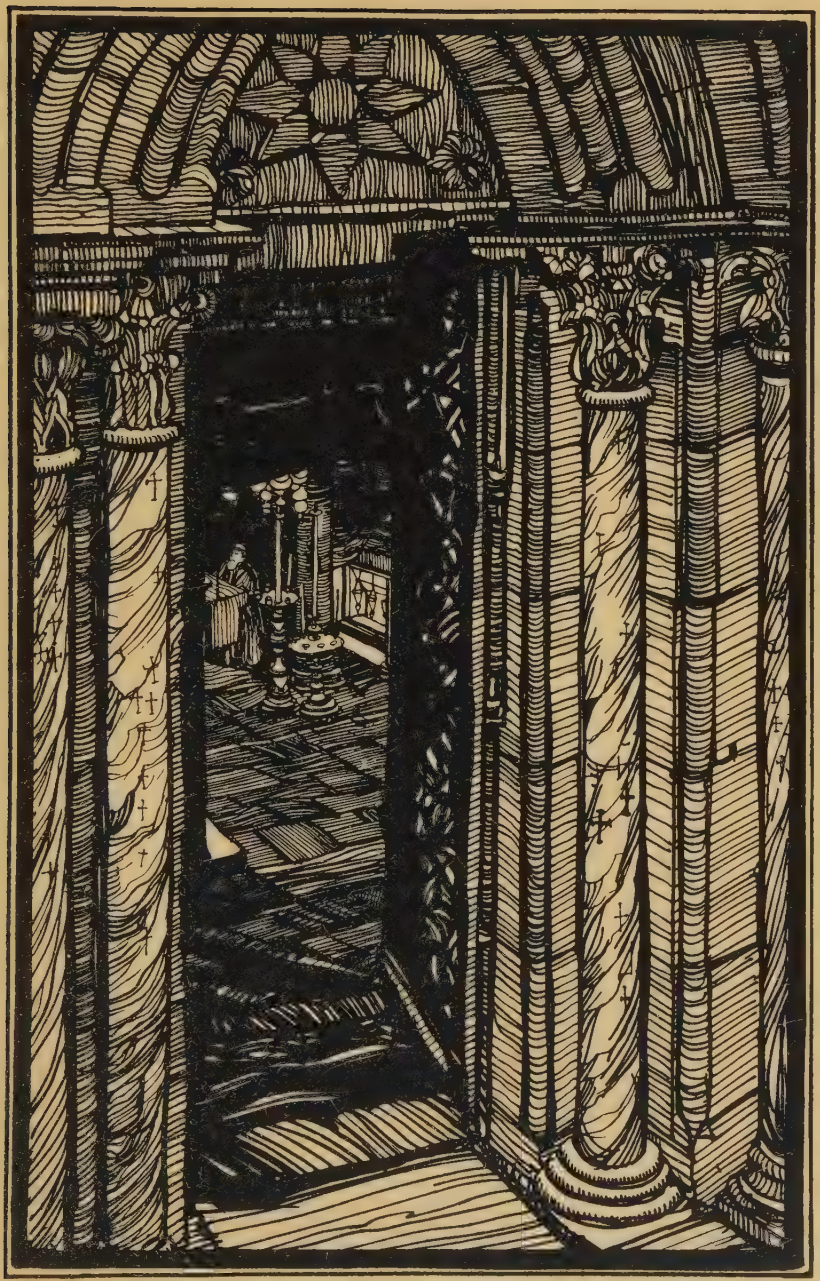
BETHLEHEM FROM NEAR THE
SHEPHERDS' FIELD

GROTTO OF THE NATIVITY, BETHLEHEM

Here is the entrance to the Grotto of the Nativity at Bethlehem, to which shrine all Christians make a pilgrimage, at least in imagination, at Christmas time.

From the narrow entrance, which dates from the thirteenth century, a flight of steps leads down to the grotto itself, which now forms a sort of crypt beneath the choir of the Basilica of the Nativity. Farther to the right is the Oratory of the Manger, where Our Lady laid her new-born Son and where He was adored by the shepherds on Christmas night.

In front of the excavation in the rock where stood the manger (the relics of which are preserved at St. Mary Major's in Rome) is an altar dedicated to the Magi. The traditional spot where Our Lord was born lies to the left nearer the entrance to the grotto. On the raised marble step, a corner of which just appears, we read the words, surrounded by a star : *Hic de Virgine Maria Jesus Christus Natus est.*



GROTTO OF THE NATIVITY,
BETHLEHEM

THE SHEPHERDS' FIELD
from Bethlehem

In this drawing I have shown the view looking from Bethlehem across the Field of the Shepherds, with the mountains of Moab in the far distance beyond the Dead Sea, which lies deep down 1,300 feet below the level of the Mediterranean.

The building with the little belfry in the foreground is called the House of St. Joseph. According to an old tradition, St. Joseph lived here from the time of the birth of the Son of God until the flight into Egypt. Pious imagination has likewise fixed upon the village of Beit Sahour, which is shown in the middle distance, as the home of the shepherds to whom the angels appeared on Christmas night. But this is conjectural.

Immediately above the cross on the roof of the square building in the village lies the Field of Ruth and Boaz, where even to-day the best barley and wheat are grown of anywhere around Bethlehem.

Since the time of St. Jerome an unbroken tradition has fixed upon the hill to the left of my drawing (the one with a solitary tower standing beside the road which winds away to the right) as the place where the angels announced the birth of Our Lord to the shepherds. Here it was that the first monastery in Palestine was built, and where such famous holy men as St. Paphnutius and St. Jerome lived. On the side of the hill are several rocky caverns which might well have served as a sheepfold on a cold winter's night.

THE SHEPHERDS' FIELD
FROM BETHLEHEM

HEBRON

Hebron is one of the oldest towns in the world.

It is said to have been founded more than 4,000 years ago. It is a shrine equally venerated by Christians, Jews, and Mohammedans, for, according to the old legends of the Jewish doctors, here lie not only the bodies of Abraham, Isaac, Jacob, Sara, Rebecca, and Lia, but also the patriarch Joseph.

Moreover, Mohammedan piety would here locate the grotto where Adam and Eve hid themselves after being driven out of Paradise, and three miles south of the city you will be shown the mosque of Nebi Yakin, where Cain slew Abel and where now lies his tomb.

But it does not matter very much whether or no one accepts all these strange old legends, for Hebron itself is full of charm, with its white houses and cupolas, its groves of olive, pomegranate, and fig.

HEBRON

LYDDA: THE CHURCH OF ST. GEORGE

Most pilgrims now pass through Lydda by train, as it is on the railway up to Jerusalem from the coast. The town itself is picturesquely untidy and thoroughly Oriental in character.

To the left of this drawing will be noticed the minaret which stands beside the church of St. George, dating from the time of the Crusaders.

It is now the property of the Orthodox Greeks. From the earliest days of Christianity Lydda was a place of pilgrimage. St. Peter preached and lived here, and cured the man sick of the palsy (Acts ix. 32–36).

According to tradition, St. George came from Lydda and his remains were brought back there after his martyrdom in Nicodemia.

The Crusaders founded a church at Lydda, but it was afterwards burnt down, and another building, parts of which still remain, was erected.

LYDDA: THE CHURCH OF ST. GEORGE

AIN-KAREM: THE CONVENT OF SION

Although certain modern critics have questioned the authenticity of the site, there is an almost unbroken tradition from the fourth century that Ain-Karem is the birthplace of St. John the Baptist, and the spot where Our Lady came to visit her cousin after her conception.

All pilgrims who have ever been to Ain-Karem agree that it is one of the most attractive places in the whole of Palestine, where one would gladly spend more than the few hours which are usually given to it in the average pilgrimage programme. This sketch was taken from the upper Church of the Visitation. The group of buildings in the middle distance is the Convent of the Sisters of Our Lady of Sion, founded by the converted Jew, Père Ratisbonne, who is buried here.

Beyond is the hill of Nebi Samouil, one of the highest points in Judea, with a magnificent view. The medieval pilgrims on their way to Jerusalem used to get their first glimpse of the Holy City from its summit, and called it the Mount of Joy.

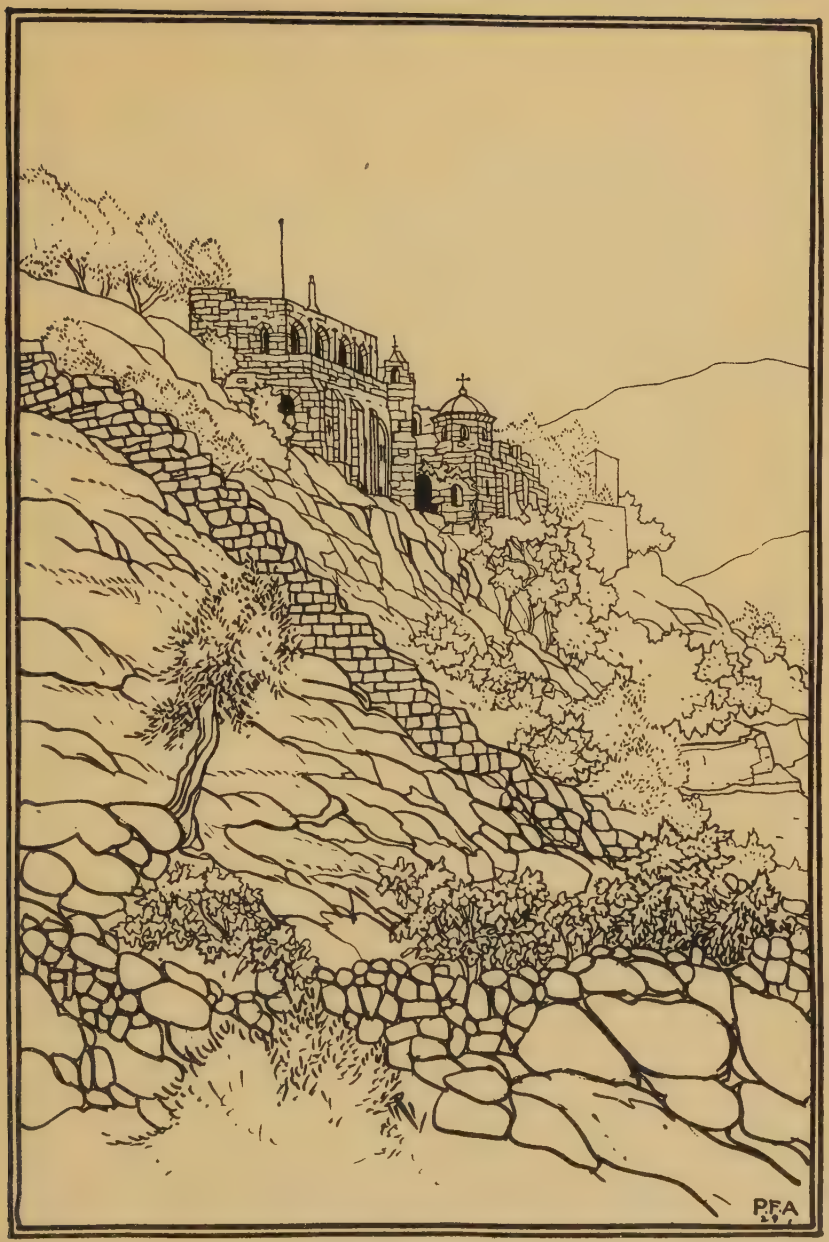
P.F.A

AIN-KAREM : THE CONVENT
OF SION

THE DESERT OF ST. JOHN THE BAPTIST, AIN-KAREM

From the twelfth century there has been a convent here consecrated to the memory of St. John the Baptist, whose childhood is supposed to have been spent among the rocky hills which lie to the west of Jerusalem, not far from the village of Ain-Karem. Few pilgrims seem to find their way to the desert. It is situated about three miles from Ain-Karem, the traditional birthplace of St. John. From my own experience one hot morning in May, it is only too easy to miss the path, which, like most paths in Palestine, consists of bare rock and loose stones. But, after a good deal of needless climbing up and down steep gullies and over rough ground, I arrived at last at the gateway to the enclosure of the convent of the desert which belongs to the Friars Minor, and which is built on the picturesque slopes of a mountain, as appears in this sketch.

Living here at the time of my visit were two old Franciscan lay-brothers, who spent their days working in the vineyards and cultivating the gardens, which are full of vegetables and fruit, thanks to a spring of fresh water known as the well of St. John. The little chapel of the hermitage is built over the grotto where the Saint is said to have spent his boyish years. " For the child grew and was strengthened in the spirit, and he lived in the desert until the day when he should manifest himself to Israel " (Luke i. 80).


P.F.A.

THE DESERT OF ST. JOHN THE BAPTIST, AIN-KAREM

AIN-KAREM: THE RUSSIAN CONVENT

Here is another sketch made at Ain-Karem. It shows the steep path leading up from the village to the Church of the Visitation, whose tower can be seen to the left among the trees. The building to the right above the olive-trees is a convent of Russian nuns.

Just before reaching the spot from which this drawing was made one passes the village spring, which since the fourteenth century has been known as the Virgin's Fountain, from which no doubt Mary and Elizabeth must have often come to draw water.

The Sanctuary of the Visitation is situated a few minutes distant, farther up the hillside, and is supposed to occupy the site of what was the country house of Zachary.

PFA

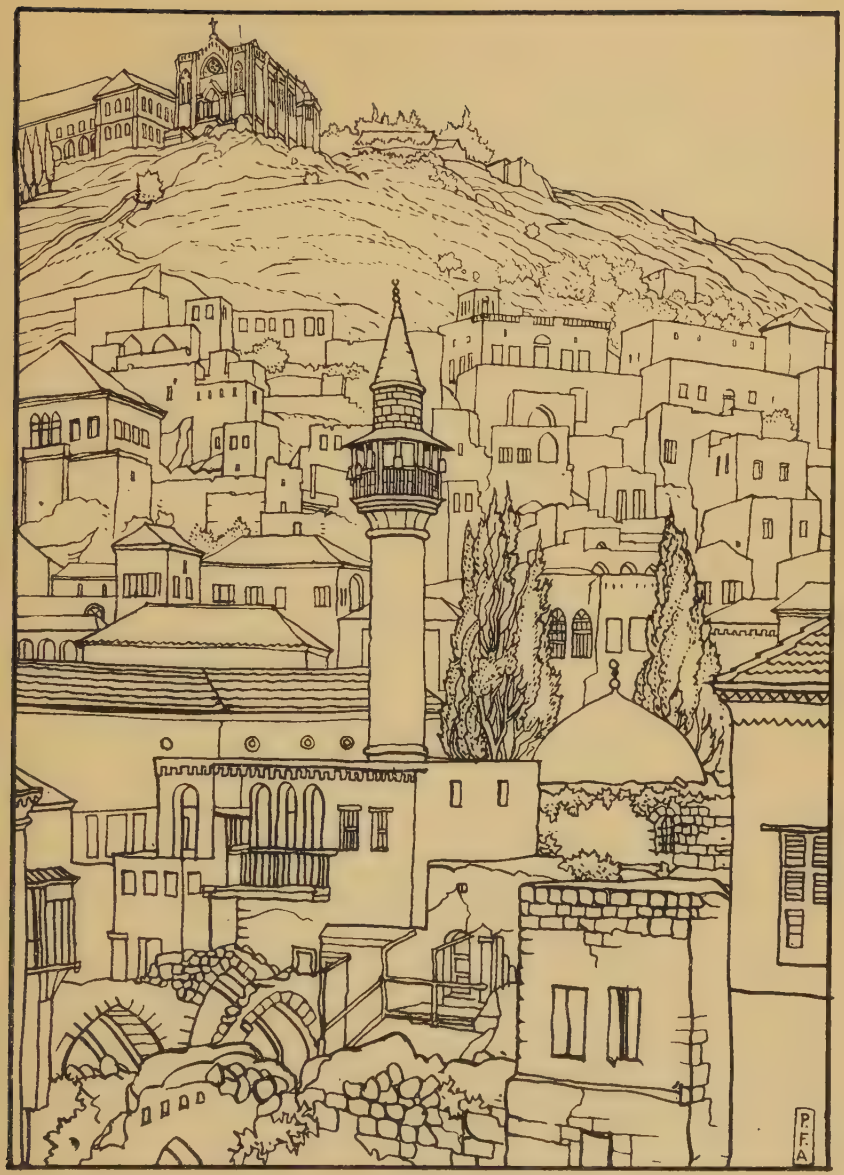
AIN-KAREM : THE RUSSIAN CONVENT

VIEW OF NAZARETH
from the Convent of the Annunciation

In this sketch I have tried to give an idea of what the town of Nazareth looks like to-day.

The sketch was made from a window in the new convent of the Friars Minor now being built, and which will dominate the whole neighbourhood like some immense barracks, completely altering the character of the landscape, and a doubtful improvement from the æsthetic view. There are about 2,500 Mohammedans in Nazareth to-day, in addition to the population of 5,000 Christians of the various denominations, of whom the Orthodox Greeks are in the majority, and you will notice the minaret of the mosque standing up very prominently in this drawing : a typical example of the Palestinian type of minaret that one sees everywhere.

In the crowded buildings that cling on to the sides of the steep hill are the schools of the Christian brothers, and high up in the right-hand corner is the magnificent establishment belonging to the Salesians.


P.F.A

VIEW OF NAZARETH FROM THE
CONVENT OF THE ANNUNCIATION

LOOKING DOWN ON NAZARETH
from the Salesian Orphanage

This drawing was made from the Salesian Orphanage itself, and looks back in the opposite direction to the former sketch. In the immediate foreground, to the right, is the bell-tower of the little chapel of the Maronites. The other tower right on the left, to the middle of the picture, is that of the Protestant Church (for Protestants of every sort are very numerous in Nazareth, and maintain several schools and orphanages here). Far off will be noticed the outline of the mountains above Samaria, on the south side of the plain of Esdraelon.

Nazareth lies in a sort of amphitheatre of hills. It is a neat and tidy little town, almost European in aspect as compared with most other towns in Palestine, and its whitewashed houses with their red roofs are surrounded with gardens full of flowers and fruit trees, while in the early summer the bright yellow blossoms of the cactus hedges are an especial feature of this city, whose name (*nezer* = a flower-bearing sucker) is, as it were, symbolical of the " flower that was to produce a fruit that filled the whole world," the " rod blossoming out of the root of Jesse."

P.F.A. 1929.

Fp LOOKING DOWN ON NAZARETH FROM THE SALESIAN ORPHANAGE

TIBERIAS
looking North

I made this sketch from the roof of the Casa Nova (pilgrims' hospice) at Tiberias, and it gives some idea of the kind of fishing-boats in use to-day on the lake, where the first apostles carried on their trade, and upon whose waters Our Lord often sailed. Tiberias was founded about twenty years after the death of Christ by Herod Antipas, who gave it the name of the then reigning emperor, which it still retains. The old walls jutting out into the lake date back to the time of the Crusaders, but have been destroyed and rebuilt many times since. In the far distance lies Capharnaum and the mountains above Corazain, and so many spots connected with the fishermen apostles and the life of Our Lord.

TIBERIAS, LOOKING NORTH

TIBERIAS

Tiberias is the chief town on the Lake of Genesareth. As it was only founded in A.D. 21 by Herod Antipas, Tetrarch of Galilee, who named it in honour of his protector, the Emperor Tiberias, Our Lord never actually lived there.

But He must often have passed over the hills which rise up behind the town, or sailed along the shore and gazed at the very view portrayed in this little drawing, which I have sketched on a hot morning in May, when the sky was cloudless and the waters of the lake a deep blue in colour.

The old town lies on the edge of the lake. It was built by the Crusaders, and is surrounded by picturesque walls and bastions.

All the houses which are scattered over the hill are quite modern. They have been erected by the Jews, who are settling here in great numbers.

P.F.A. 1929.

TIBERIAS

TIBERIAS: CHURCH OF ST. PETER

This drawing was made on the roof of the old church of St. Peter at Tiberias, on the shores of the Sea of Galilee. Behind the cross on the gable is the minaret and dome of the mosque. There has been a Christian church at Tiberias for many centuries, although at one time it was taken by the Turks and turned into a stable and a mosque. Next to St. Peter's in Rome, there can be no church in the world so dear to pilgrims who have any devotion to the fisherman apostle as this little church dedicated to him, and whose shape is not unlike that of an upturned boat.

It commemorates the miraculous draught of fishes and the institution of his supremacy, and stands by the edge of the lake, surrounded by the homes of fisherfolk, who mend their nets under its very walls.

P.F.A.

TIBERIAS : CHURCH OF ST. PETER

FISHING-BOATS, TIBERIAS

This is a typical, everyday scene at Tiberias : Galilean fishermen cleaning and painting their boats, drawn up on the shore under an old archway that probably dates from the time of the Crusaders. Both the type of boat and methods of fishing employed on the Sea of Galilee to-day cannot have changed very much since the time of Christ. One can still watch these twentieth-century Galilean fishermen doing exactly the same things as one reads of in the pages of the Gospels—" washing their nets," or returning from fishing " having taken nothing," or at other times " with their nets full." One sees them sitting on the edge of the lake " mending their nets," and, if one stays at Tiberias long enough, there is sure to come up a " storm of wind on the lake " and one will see the waves beating on these little craft, just as is related in the New Testament. And these Galilean fishermen are no mere fresh-water boatmen, for the storms that occur with such sudden violence demand qualities of seamanship and strong, well-built boats that would be quite capable of facing the North Sea or the English Channel.

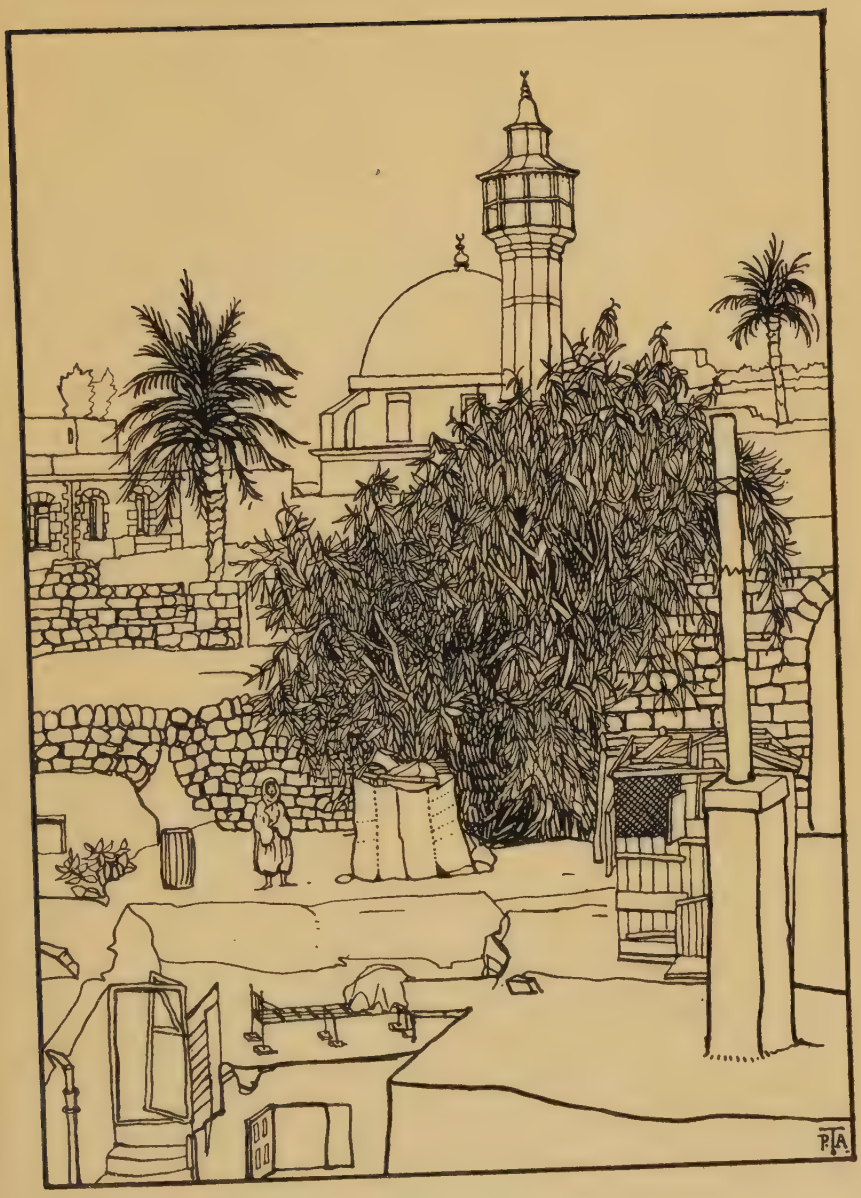
FISHING BOATS. TIBERIAS
PFA
29

FISHING-BOATS, TIBERIAS

TIBERIAS AND THE MOSQUE

This somewhat unusual view of Tiberias was taken from the roof of the Casa Nova, or pilgrims' hospice, and I have included it in this series because it gives such a good idea of how the inhabitants of Palestine live and eat and sleep on the roofs of their homes during the hot weather. The mosque was built about two hundred years ago, at the same time as the existing walls of the city.

In these days, no matter where one goes in Palestine, one can never escape from the presence of Mohammedanism. "The worship, like the old idolatry, seems to have claimed every high hill and every green tree for its own," writes Mr. John Kelman in his book, *The Holy Land*. "Almost every one of the prominent hills of Palestine is crowned with a little building domed and whitewashed, opening in a porch in front, and containing a single empty chamber," which is a monument to some long dead Mohammedan saint. And in the early morning the Christian pilgrim will probably wake, not to the Angelus bell, but to the sound of the voice from the minaret, calling the followers of Allah to prayer.


P.T.A.

TIBERIAS AND THE MOSQUE

LOOKING TOWARDS CAPHARNAUM
from near Magdala

This sketch was made on the road from Tiberias to Magdala, and gives an idea of the type of scenery that lies along the shores of the lake. In the far distance is the site of the city of Capharnaum, where the famous synagogue has now been excavated by the Franciscan fathers who have charge of the place.

Nothing now remains of the once important city of Magdala, which was destroyed by the Jews on account of the corruption of its inhabitants. The early Christian pilgrims mention a church here dedicated to St. Mary Magdalene, but no trace of this remains to-day, and the site of the city is disputed by archæologists.

LOOKING TOWARDS CAPHARNAUM
FROM NEAR MAGDALA

MOUNT CARMEL

This drawing was made on the side of the mountain on the way down to the sea.

On the left is the lighthouse, one of the most powerful on the coast of Syria. In the same building as the lighthouse is a hospice for pilgrims, dedicated to Our Lady, Star of the Sea.

A more delightful spot can hardly be imagined. The situation is unique—nearly 500 feet directly above the Mediterranean, with unbroken views to the west, north, and south.

The buildings themselves were formerly a villa belonging to Abdullah Pasha, but since the war the Carmelite Fathers have transformed them into what is certainly the most comfortable and attractive hospice in Palestine, where the pilgrim is given the most cordial welcome.

To the right of my drawing will be seen the vast fortress-like monastery of Mount Carmel, built at a time when raids from brigands or other enemies might be expected at any moment.

From the little balcony in the centre of the top floor is a special arrangement by which boiling oil can be poured on the invader!

The dome of the church, which contains the statue of Our Lady of Mount Carmel and the grotto of the prophet Elias, appears above the roof of the monastery.

MOUNT CARMEL

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AUTHOR
A pilgrim artist in Palestine
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